

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

Nº1 Grand Sonata in E?	Op.22.	Pr.\$150
..2 Concert Variations. <i>on the "Star Spangled Banner."</i>	Op.23.	75
..3 Triumphal March.	Op.26.	65
..4 Impromptu Pastorale	Op.27.	50
..5 18 Pedal Phrasing Studies.	Op.28. Book 1 and 2. Each	\$200
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..7 Overture to Wm. Tell. (<i>Transcription.</i>)	Op.37.	125
..8 Andante from Beethoven's Sonata.	Op.28. (<i>Transcription</i>)	Op.38. 50.
..9 Overture to Stradella. (<i>Transcription.</i>)	Op.39.	100
..10 Two Trans from Schumann's "Pictures from the Orient"	Op.40.	50
..11 Variations. <i>on a Scotch Air</i>	Op.51.	100
..12 At Evening. <i>Idylle</i>	Op.52.	50
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..14 Second Sonata. (<i>G minor.</i>)	Op. 77.	\$200.

Entered according to act of Congress, 1876, by G. Schirmer in the Clerk's Office of the District Court for the Southern District of N.Y.

Waterman

NEW-YORK.

G. SCHIRMER, 701 BROADWAY.

P R E F A C E .

These Studies have been purposely written in the "free-style," in order that the attention may be diverted as little as possible from the pedal part. The "strict-style," with polyphonic treatment, requiring still greater independence of foot and finger.

The Pedal part should be thoroughly practised before attempting to unite it with the Manuals, and too much stress cannot be laid upon the manner of performance. The pipes should be made to speak by a *quick pressure* of the foot, (not a kick) even with the heaviest action. This ensures not only a quiet style of performance, but also avoids frequent disarrangement of mechanism producing "ciphering." Should the pedal pipes not speak with sufficient promptitude when the pedals are thus used, it is a fault of the builder, not the player.




The proper stops have been only generally indicated, (as the effect varies with different Organs) still, in the hands of a competent teacher, these pieces may also be usefully employed as studies in registration.

In most of the studies, besides those for the Full Organ, the pedal part should be registered slightly louder than the Manuals, and stops of 16 and 8 ft. have been intended throughout. Should the Organ have no 8 ft. stop in the pedals the effect must be obtained by coupling with the Manuals.

All of these Studies may be played upon an Organ of two keyboards and two octaves of pedals, and the author trusts that they may aid in acquiring that command of the pedals so indispensable to true Organ-playing.

D.B.

EXPLANATION OF PEDAL MARKING.

^	Placed above a note signifies	_____	Toe of Right Foot.
v	" " below " " " " "	_____	" " Left " "
o	" " above " " " " "	_____	Heel of Right " "
o	" " below " " " " "	_____	" " Left " "
 ^	Signifies	_____	Change from Left to Right without repeating the note.
 v	" "	_____	" " Right to Left " " " " " "
	" "	_____	A slide, striking with the side of the foot on the first of two keys.
			See Studies, 6 - 14 - 16.

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op. 28
1868
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18 STUDIES IN PEDAL PHRASING.

3

Andante con moto. ♩ = 76.

DUDLEY BUCK. op. 28.
BOOK I.

MANUAL.

Nº 1.

PEDAL.

(Gr. and Sw. coupled.)

mf

820=B 1

Entered according to Act of Congress, AD 1868 by G. Schirmer, in the Clerk's Office of the District Court of the Southern District of New York.

8/72 Gift of Margaret Ellwanger

The first system of musical notation consists of five measures. The upper staff (treble clef) features a series of eighth-note chords and single notes, with a key signature of one sharp (F#). The lower staff (bass clef) contains a continuous eighth-note bass line. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'v' (accents) and '0' (pizzicato).

The second system of musical notation consists of five measures. The upper staff continues with eighth-note chords and single notes. The lower staff features a more complex bass line with slurs and accents. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'v' (accents) and '0' (pizzicato).

The third system of musical notation consists of five measures. The upper staff shows a mix of eighth-note chords and rests. The lower staff continues with a bass line that includes slurs and accents. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'v' (accents) and '0' (pizzicato).

The fourth system of musical notation consists of five measures. The upper staff includes a measure with a 'Sw.' (Swell) marking. The lower staff features a bass line with slurs and accents. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'v' (accents) and '0' (pizzicato). The system concludes with a double bar line.

Andante espressivo. ♩ = 80.

Nº 2.

(Sw. with Reed.)

p (Choir or Gr.)

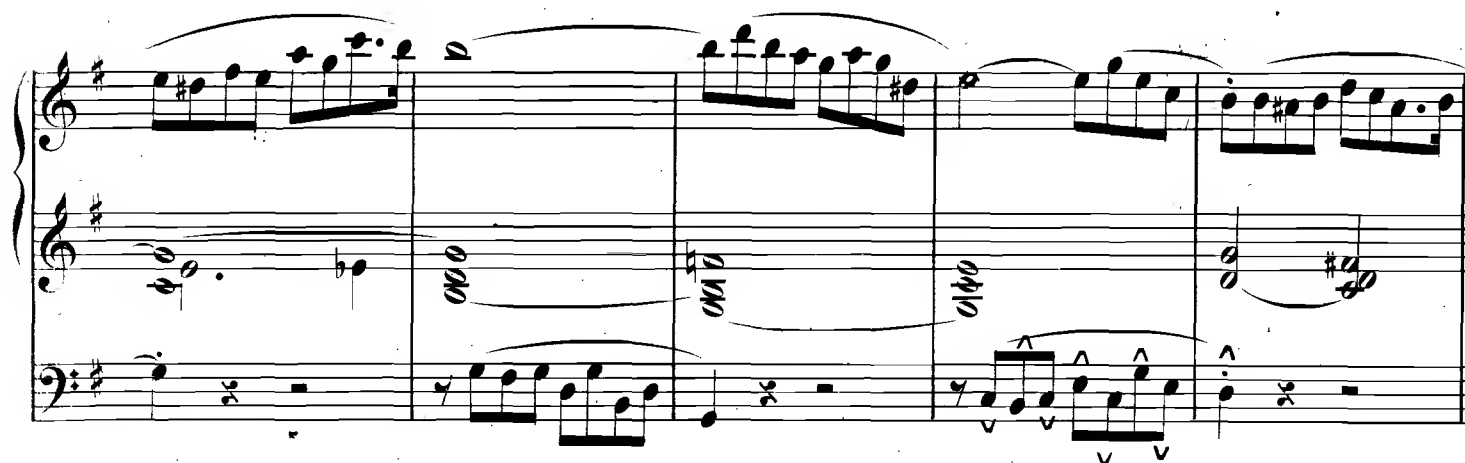
(Pedals also coupled with Sw.
if the Reed goes "through")



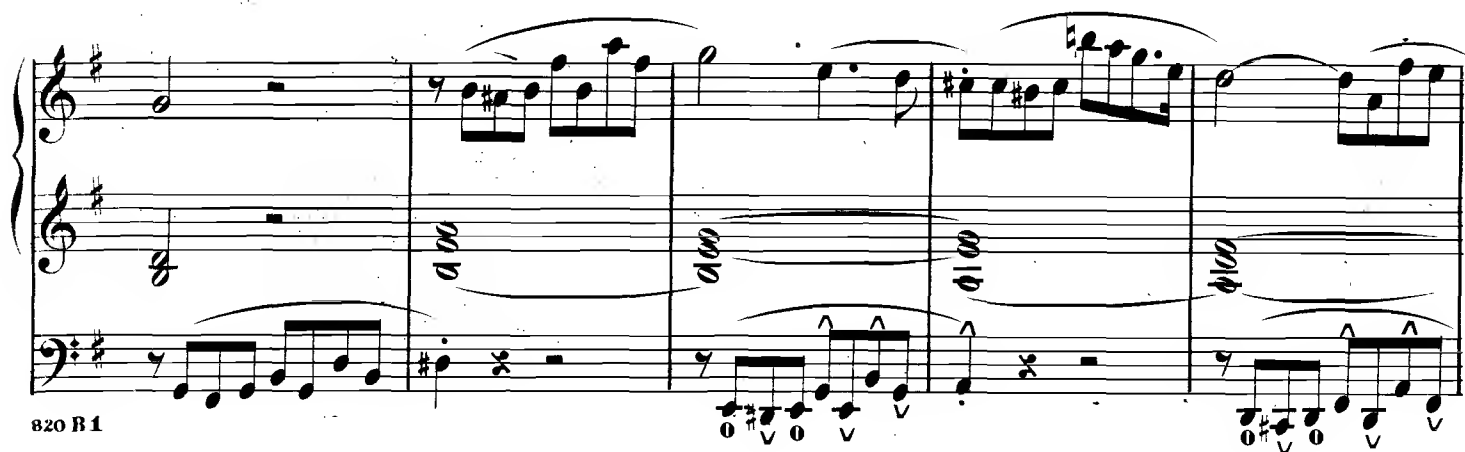
The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains a series of chords and single notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some beamed together, and rests.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a grand staff with a key signature of one sharp. It contains a series of chords and single notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some beamed together, and rests.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a grand staff with a key signature of one sharp. It contains a series of chords and single notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some beamed together, and rests.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a grand staff with a key signature of one sharp. It contains a series of chords and single notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp. It contains a series of eighth and sixteenth notes, some beamed together, and rests.

820=B1

* If the Sw. Pedal is employed for cres. and dim. the Pedals should be used thus —

Many similar cases of freeing the right foot in order to operate Sw. Ped. may be taken advantage of in these Studies, but as exceptional, cannot here be indicated, and must be left to the discretion of the teacher or performer.

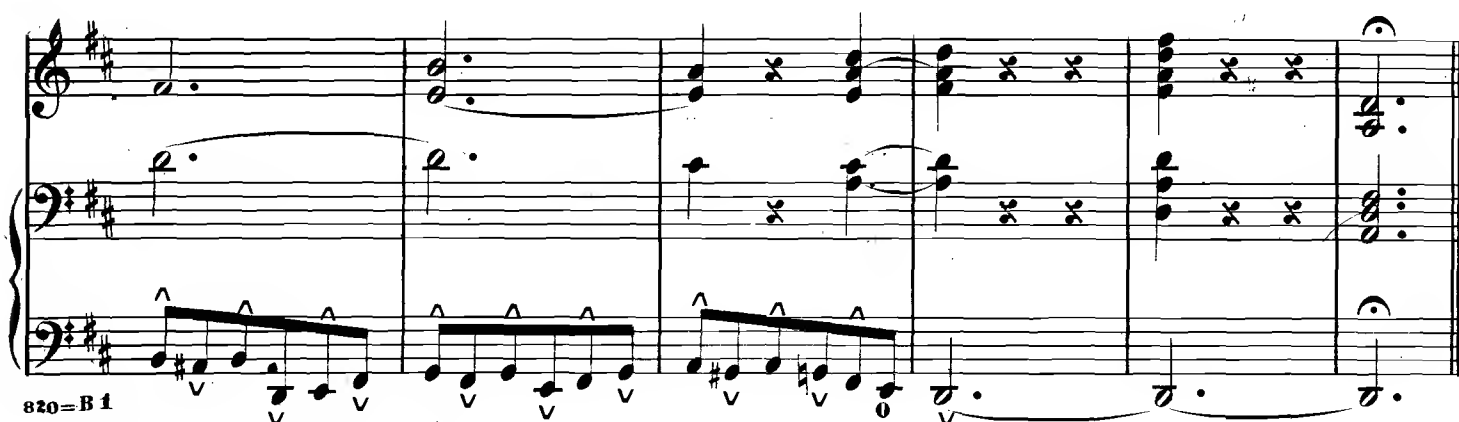
Allegro non troppo. ♩ = 105.

Nº 3.

(Full Organ.)

820 = B 1

* These passages should also be practiced as follows, —
the manner usually employed when two #Keys come together.
Left foot under right. Page 18 forming exception to note.



820=B 1

Left over right. Right over left.

Moderato. $\text{♩} = 72$.

Nº 4.

mf *

1.

2.

820=B 1

* Omit this chord in the Manual when commencing the Study.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and common time. It consists of several measures with flowing sixteenth and thirty-second note patterns, some marked with accents.

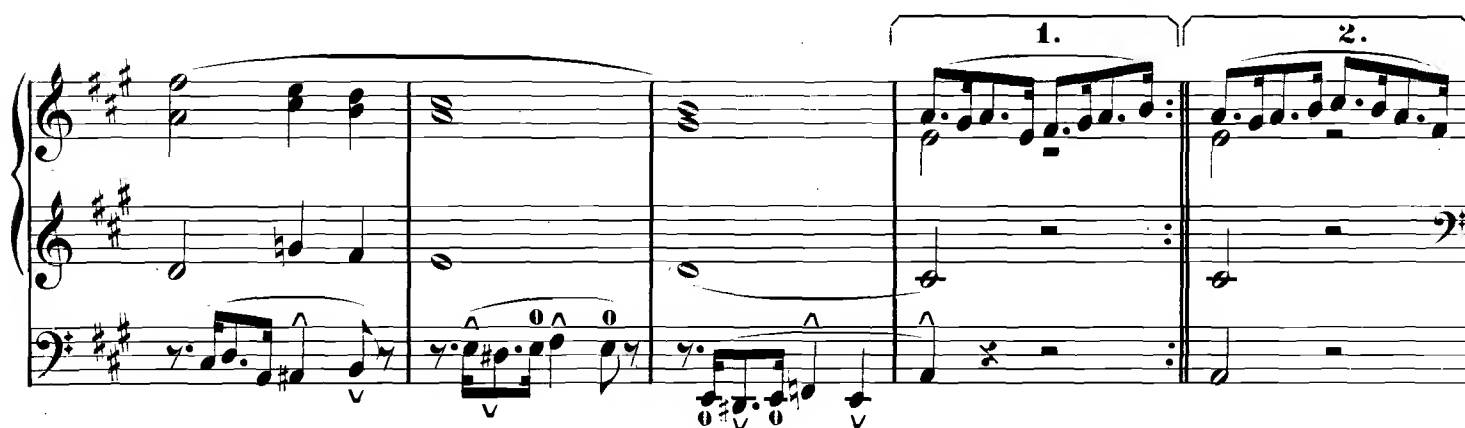
Second system of musical notation, continuing the piece. It includes a *rall e dim.* (rallentando e diminuendo) instruction in the bass staff towards the end of the system.

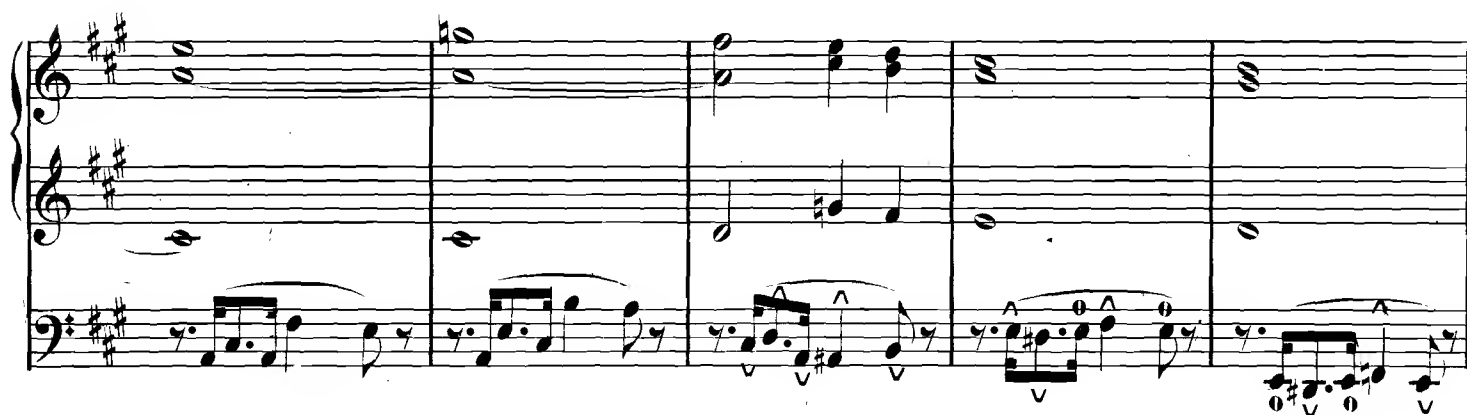
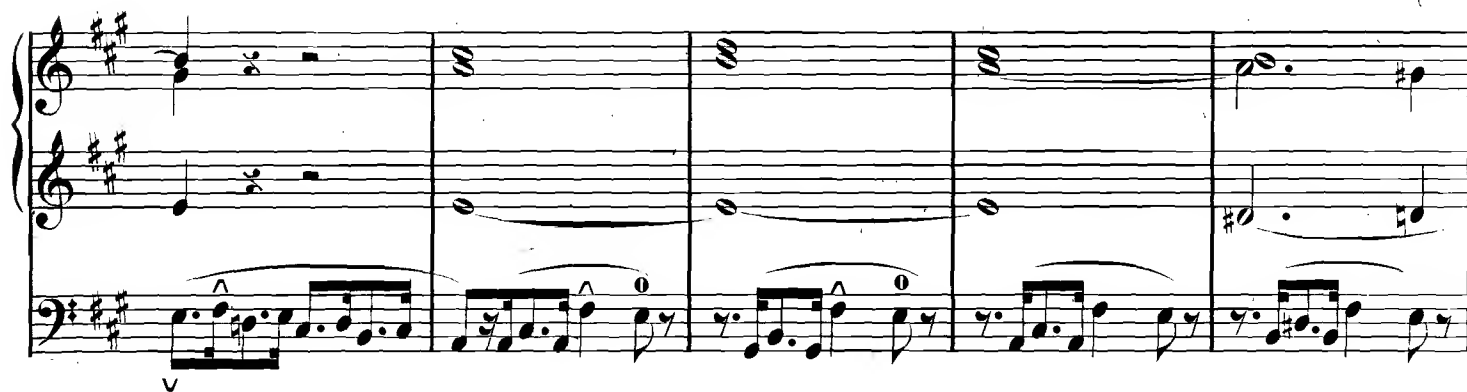
Con moto. ♩ = 100.

Nº 5.

Third system of musical notation, marked *Nº 5.* and *(Sw. with Reeds.)*. The tempo is *Con moto* with a quarter note equal to 100 beats. The music is in a key with three sharps (F#, C#, G#) and common time. It features a piano (*p*) section in the upper staves and a mezzo-forte (*mf*) section in the bass staff with a rhythmic pattern of eighth and sixteenth notes.

Fourth system of musical notation, continuing the piece. It includes various musical notations such as slurs, ties, and dynamic markings, maintaining the key signature of three sharps.





Larghetto. ♩ = 88.

Nº 6.

p
(Choir Keraulophon coupled to Sw. Diaps. and Oboe.)

cres.

mf

dim.

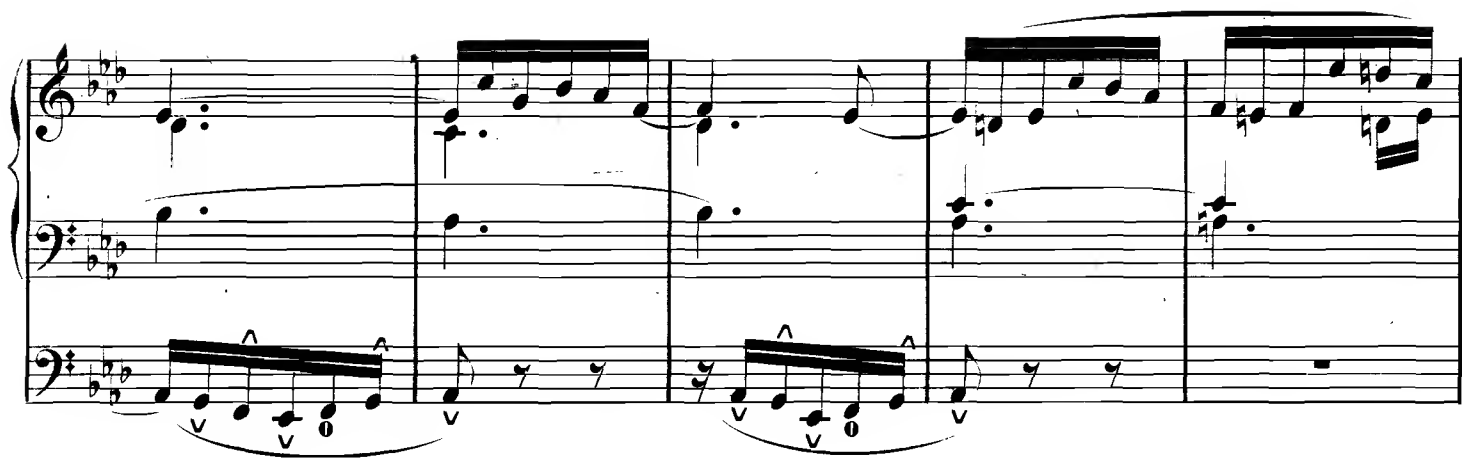
p

cres.


f

820=B 1





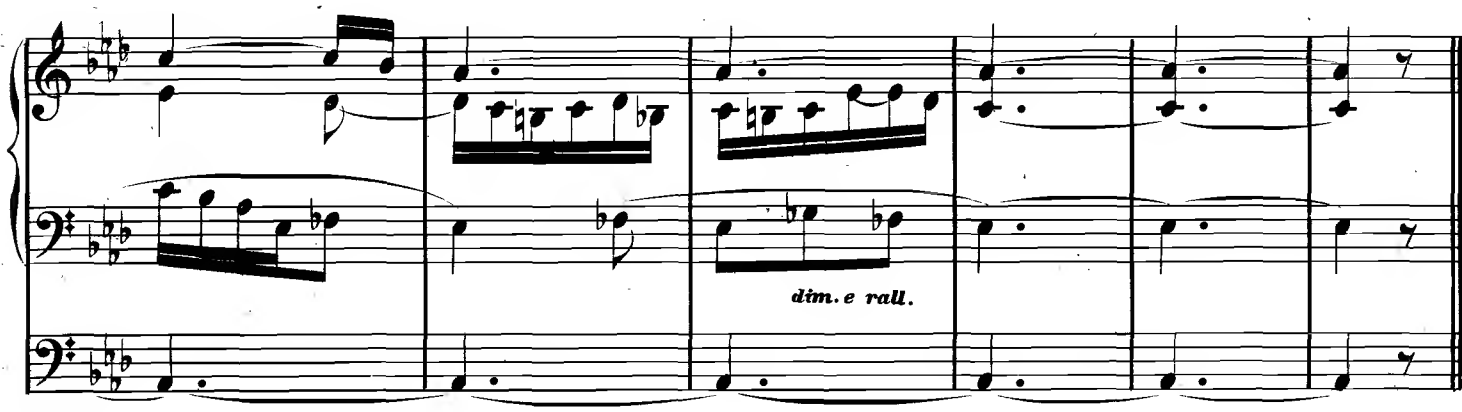
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly whole and half notes. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes, some beamed together, with a few rests.



The second system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff contains a few notes, mostly whole and half notes. The bottom staff contains a series of eighth and sixteenth notes, some beamed together, with a few rests.



The third system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff contains a few notes, mostly whole and half notes. The bottom staff contains a series of eighth and sixteenth notes, some beamed together, with a few rests.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff contains a few notes, mostly whole and half notes. The bottom staff contains a series of eighth and sixteenth notes, some beamed together, with a few rests. The text "dim. e rall." is written below the bottom staff.

Andante quasi allegretto. ♩ = 90.

N^o 7.

(Sw. Diaps and Reed)

mf *p*

(Sw.)

(Gr. Clarabella and Flute 4ft.)

(Sw. both hands.)

820 = B 1 ten. ten.

* The general rule, that in ascending passages the left foot is to be passed over the right, above middle C (not before) and under in descending, holds good in this, and nearly all these Studies.

(Gr.)

(Str.)

(Sw. both hands.)

f

mp

cres.

820=B1

* Left foot under right. See note, Page 7.

3 3

rallent. *dim.* *p*

Lento. Tempo di Chorale.

Nº 8.

(Full Sw.) *p*

(Bourdon Mixture and Fifteenth off.)

ritard.

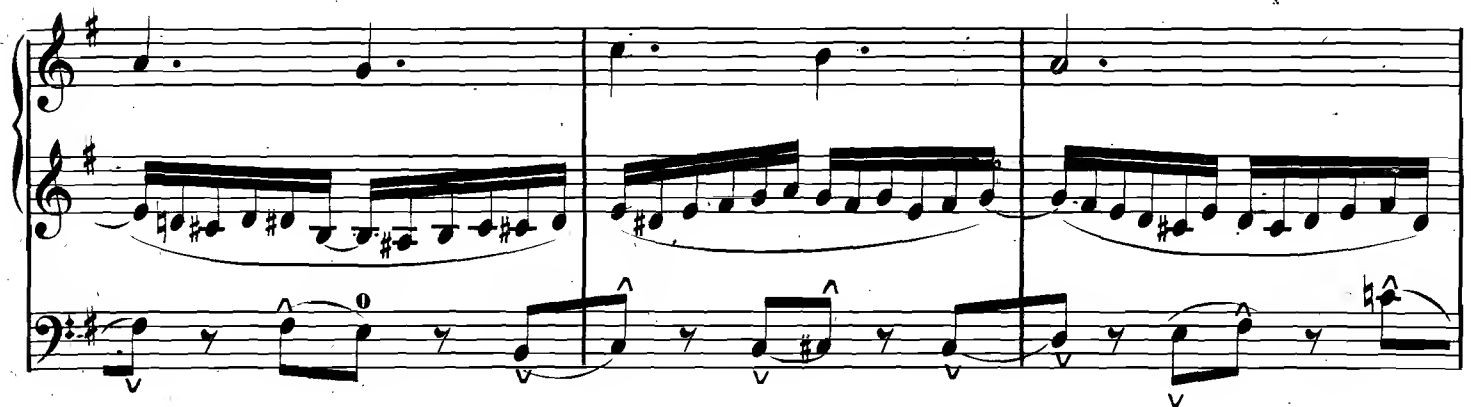
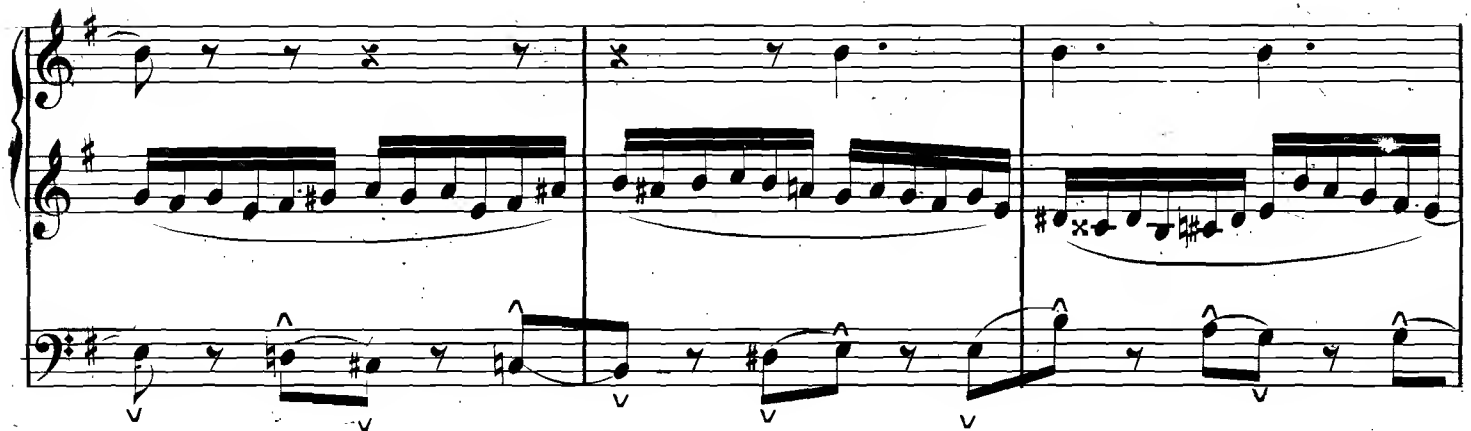
(of proceeding movement.)

(Man. II. Gamba with Flute 4 ft.)

f (swell.)

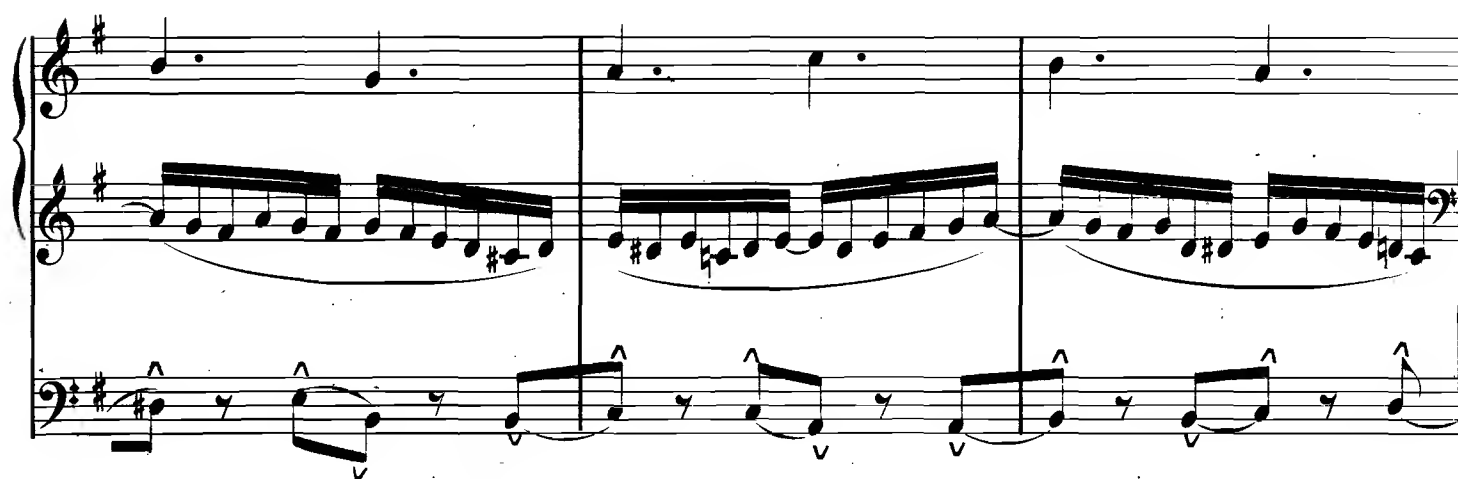
820=B 1

* This measure is to be played by the right hand alone, and care should be taken to shut off the three Stops, in the order indicated above, exactly with the three notes, F. E. E flat. If there is any other 2 ft. Stop in the Sw. it should be shut off with the Fifteenth. The same applies to any 16 ft with the Bourdon, thus reducing the Sw. to 8 and 4 ft. tone only.

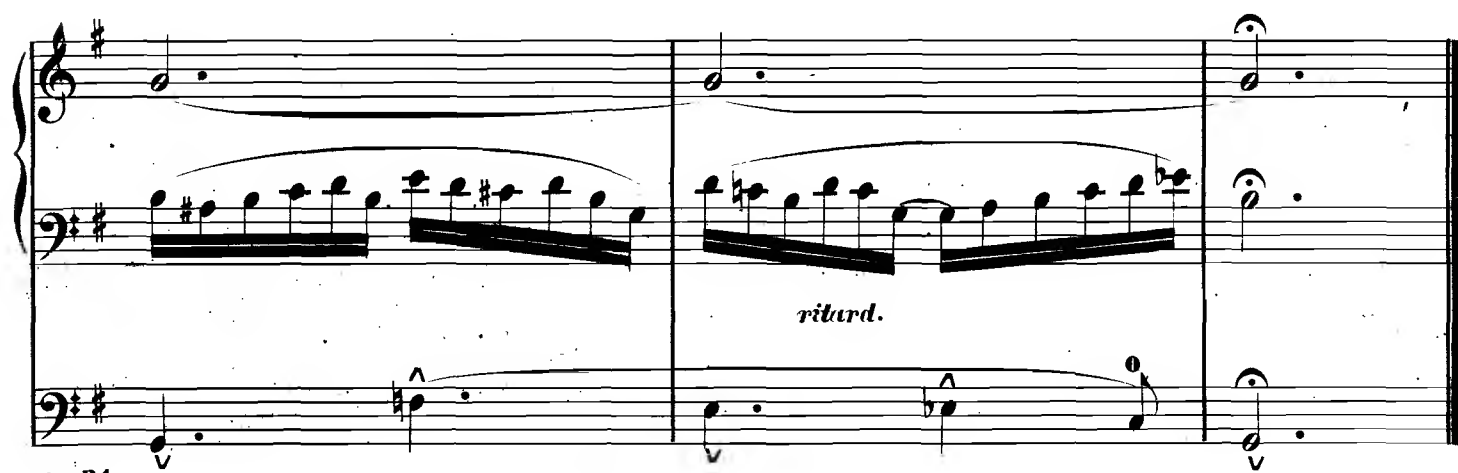




The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, primarily consisting of rests and eighth notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains two measures of music, featuring a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef staff with a key signature of one sharp, containing two measures of music with eighth notes and rests.



The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp, containing two measures of music with eighth notes and rests. The middle staff is a grand staff with a key signature of one sharp, containing two measures of music with a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef staff with a key signature of one sharp, containing two measures of music with eighth notes and rests.



The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp, containing two measures of music with eighth notes and rests. The middle staff is a grand staff with a key signature of one sharp, containing two measures of music with a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef staff with a key signature of one sharp, containing two measures of music with eighth notes and rests. The word "ritard." is written below the middle staff in the second measure.

Maestoso. ♩ = 54.

N^o 9.

(Full Organ.)

820=B 1

* The Pedal passages in this Study should also be practised legato.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is a treble clef with a key signature of two flats, containing chords and some single notes. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth and sixteenth notes, some beamed together, and some notes with accents (^).

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth and sixteenth notes, some beamed together. The middle staff is a treble clef with a key signature of two flats, containing chords and some single notes. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth and sixteenth notes, some beamed together, and some notes with accents (^).

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth and sixteenth notes, some beamed together. The middle staff is a treble clef with a key signature of two flats, containing chords and some single notes. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth and sixteenth notes, some beamed together, and some notes with accents (^).

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth and sixteenth notes, some beamed together. The middle staff is a treble clef with a key signature of two flats, containing chords and some single notes. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth and sixteenth notes, some beamed together, and some notes with accents (^).

820 = R 1

Oakes, Eng'r.

1271737

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